THE MAGIC LANTERN GAZETTE

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Magic Lantern Society of the United States and Canada

THE ROOTS OF TRAVEL CINEMA

John L. Stoddard, E. Burton Holmes and the nineteenth century illustrated travel lecture
Film History, Vol. 5, No. 1
(March 1993).

PART ONE OF TWO

X. Theodore Barber

In the latter part of the nineteenth century, the illustrated travel lecture was a predominant form of magic lantern entertainment in America. A European invention, the magic lantern was the forerunner of both the modern-day slide and film projectors. It appeared in America as early at the 1740s. From the first, showmen toured with the device. They screened lantern slides to the accompaniment of a lecture and perhaps also music and sound effects. Until the mid-nineteenth century, lantern slides were all hand-painted, but the late 1940s brought the development of the photographic slide, which was to achieve wide-scale manufacture and distribution in the 1860s. In many cases, lanterns and slides were designed to produce special visual effects. Through mechanical slides, for example, lanternists were able to show images in motion. The dissolving view effect, introduced in the 1840s, also allowed them to dissolve one slide into another.

The lantern show had its heyday in America in the three decades after the Civil War. This heyday was spurred by the commercial availability of photographic slides, and it coincided with an era of tremendous growth in the country as a whole. The popular introduction of film projection in 1896 brought this era to a close, for after this date the lantern declined as it was succeeded by the cinema.

During the lantern's heyday, exhibitors used the device to mount shows on a variety of topics. But of all these topics, travel was certainly the most common and the most popular. Views of scenes around the world were a source of wonderment to nineteenth century audiences, and travel slide shows afforded a communal opportunity to see such views, made to appear strikingly realistic through the lantern's illumination. Americans were innately curious about distant places, and their curiosity was further aroused by the coverage of world events that was appearing increasingly in newspapers and

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MARK YOUR CALENDARS
1994
CONVENTION
June
24, 25 & 26

INSIDE

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- FINANCIAL REPORT
- CONVENTION UPDATE

Convention 1994

June 24, 25 & 26, 1994

Due to unexpected failure of the Lighthouse Inn to make appropriate plans, it has been necessary to move the venue of the convention to the Howard Johnson (HoJo) Inn listed at Niantic, Connecticut. $65 per night.

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All other plans are well underway and this will be a treat convention for everyone.

Reservations must be made by May 24, 1994.

EDITORIAL COMMENTS

1. The newsletter, *Gazette*, is the cement that binds an organization such as ours together. Spread over more than half the globe, many languages and cultures, members look to the quarterly *Gazette* for news and information. Therefore it is important that members keep the *Gazette* staff supplied with publishable material. If you are worried about your grammar, spelling, syntax, etc. we can take care of that! *Please write!!*

2. I again repeat! Send in your want ads, information requests, answers to prior questions, etc. Members find such items interesting.

3. Proposed by-laws change. To be voted on at the June 1994 convention. Part IV, Officers and Elections, line seven (7), after "pertaining to their respective offices" add: **The officers of the society shall have the right to co-opt.**

Discussion: We borrowed this from our British cousins. Some people take positions and then do nothing. The governing body needs the right to replace them.

4. Our directory will be published in due time.

5. Planning for the 1994 convention continues. We will keep you informed!

The Gazette
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Correspondence should be addressed to:

Jack Judson, Jr., President
445 Burr Road
San Antonio, Texas 78209
or
Joe Koch, Co-Editor
2902 28th Street SE
Auburn, WA 98002-7901

Officers
President: Jack Judson, Jr.
Vice President Larry Cederblom
Secretary/Treasurer Bob Hall
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by Jack Judson

Though it is a bit pricey, every member and serious collector/researcher of the magic lantern should consider the Hecht "Pre-cinema" book as one of the most complete annotated bibliographical works ever seen. It is a large, hardbound book with very few illustrations. In the beginning, Herman's annotations are very nicely done, and his widow has certainly done right by him in publishing this monumental reference work. It is a wonderful addition to the magic lantern and pre-cinema body of knowledge in print today.

Some treasures "to be found" might be at the 1994 convention where it is hoped each attendee will bring along some items for sale at the auction, which the society might derive some income. Clean out those closets and boxes—not every one has everything!!

A fellow named Bill Carroll has expressed a desire to join the society, an application has been sent to him. But, it seems that Bill sells books also, and has furnished a list of magic lantern books he has in stock for sale. Since we get a fair number of requests for U.S. supplier of such material, this is a great way to obtain currently in print magic lantern materials from a U.S. supplier.

Books on lanterns, lantern slides, pre-cinema history, cinema history, and optical toys available from ACR Books. We attempt to keep an inventory of these titles at all times.

- •Dates and Sources - Chronology of the Projected Still and Moving Image + Optical Toys - 1046-1922 - $39.00.
- •Historie de la Camera Cine' Amateur by Auer & Ory - $50.00.
- •Lanterna Magica by Ernest Hrabalek - $33.00.
- • Magic Images by Crompton et al - $38.00.
- •Magic Lanterns by Greenacre - $8.00.
- •Movie Photography, The History of, by Brian Coe - $29.00.
- • Optical Amusements: Magic Lanterns and Other Transforming Images by Richard Balzer - $20.00.
- •Optisches Spielzeug & Lanterna by Hansen (toy) - $18.50.
- •Optisches Spielzeug, oder wie Bilder laufen lernten, (toy) by Fusslin - $25.00.
- • Pre-Cinema History, An Encyclopedia and Annotated Bibliography of the Still and Moving Image Before 1896 by Herman Hecht - $200.00.
- •Ten Year Book on the 10th Anniversary of the M.L.S. of G.B. - $29.50.

All prices noted are postpaid. Orders are accepted by mail, phone or FAX and may be charged to VISA/MC. Please call if you have questions.

William P. Carroll, 8500 La Entrada, Whittier, CA 90605, (310) 693-8421, FAX (310) 945-6011.

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MAGIC LANTERN EXHIBITIONS

PRELIMINARY HINTS TO AMATEUR LANTERNISTS AND LECTURERS

It is recommended to amateurs to carefully study the reading in private before attempting to render it in public. This will make the public reading more easy, and enable the reader—by familiarity with the emphasis and leading points—to deliver the reading with much greater effect. This prefatory study may be conducted in the following manner:

1) Have all the slides arranged in the rack-box, in the order in which they follow on in the reading.

2) Take out the slide from the box at the point at which the signal would be made to the operator if the public reading were in progress.

3) Hold the slide, at a slight inclination, a few inches from a small sheet of white paper lying on the left hand; the white paper will enable one to see clearly the chief objects upon the slide.

4) Read and compare the description with the slide, so that when the public reading is attempted there may be no hesitation in the use of the pointer.

5) In this way proceed through all the slides, replacing them in the rack, and extracting the next at the signal-mark [B] where it occurs in the reading. The advantage, both to the reader and his audience, of this private study will prove incalculable.

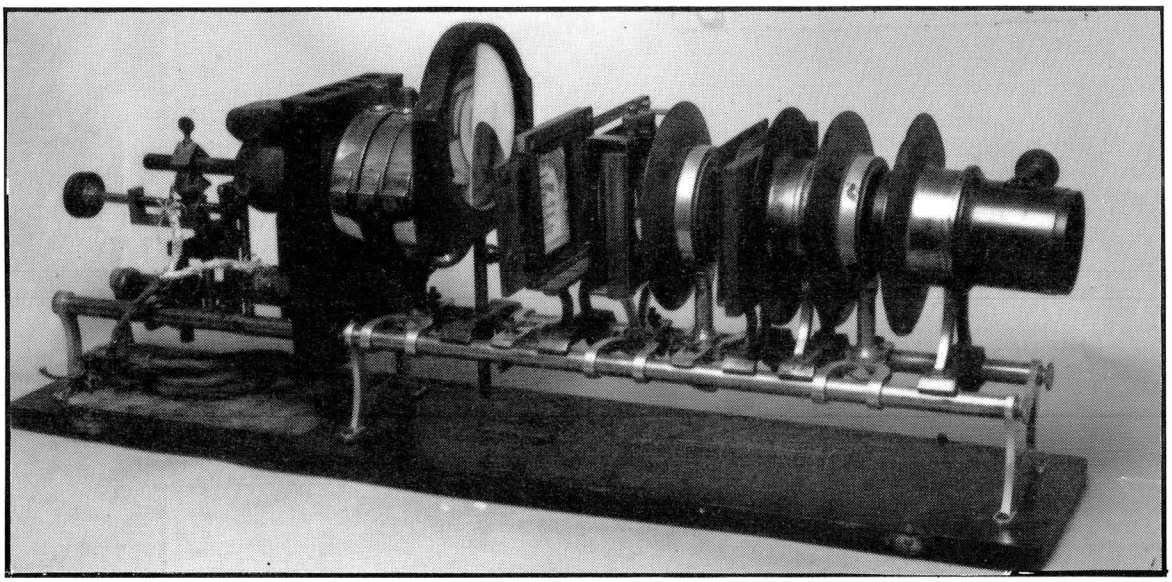
It is further recommended to amateurs by the author of this reading, not to adopt the too common mode of signaling to the operator by at one time rapping with the pointer, at another giving directions with the voice. The customary "rap-tap-tap" alternating with "Now then, if you please, the next picture," has a grotesque effect on the audience, and is not infrequently perplexing to the operator himself. The use of a small table-bell, whose single "ding" is just loud enough to be heard by the operator, will be found to be a much better way; or best of all, an "Invalid electric bell," the metallic gong of which has been replaced by a silent wooden one. The bell is placed by the lantern, and the "push" at the other end of the silk cord is operated by the reader. One who has not had much practice in reading in public should be careful also to read as if to the most distant person in his audience, and then all will hear.

It usually takes about a quarter of a minute to "dissolve" one view in to the next, or, where only one lantern is used, to change the slides; and hence, to mark the place at which the reader should strike his bell, there will be found the letter B enclosed in brackets [B] sufficiently near the close of the "reading" on each view to admit of the reading on to the next view being proceeded with, without the awkward pause that so often spoils the smoothness of the whole entertainment.

From Alabaster, Passmore and Sons, London (CA 1890). For the Canadian Pacific R.R.

Submitted by Joe Koch

Scientific Lantern, McIntosh, Chicago



THE TENTMAKER'S LAMP

Old friends are full of surprises. Just when you think you know them well, they show you another face. So it was with the 'Old Tentmaker' as I leafed through his Rubaiyat. Suddenly, there it was:

For in and out,
above, about, below

Tis nothing but a
Magic Shadow-show,

Played in a box whose candle
is the Sun,

Round which we phantom
figures come and go.

Magic Shadow shows? Such 19th century sounding terms. Did Fitzgerald, the translator, with his 19th century background and experience unwittingly use words that reminded one of the Magic Lantern medium? I checked other editions and versions of the Rubaiyat. All had quatrains about the Magic Shadow Show. Not all the same. One even mentions a lantern.

But Fitzgerald, I believe did not put words in Old Omar's mouth. (At least, not in this instance.) Because, of course, Omar would have known of 'moving figures' not only in puppet shadows but also in the shadow shows of those early Persian times.

For there is another explanation. Omar was born* at Nashapur in the latter half of our 11th century and died in 1123. In Persia, at that time, most homes had lamps called Fanusi Khiyal. Indeed, they are still used to this day. The lamp had a dual shade. The cylindered interior shade was painted with various scenes and or images. It was independent of the outer shade and so finely balanced and poised that ventilation caused by the heat of the candle made the inner shade revolve, thus producing moving images to the viewer.

Perhaps some of our older society members will recall similar lamps of the 1930's which duplicated the Fanusi Khiyal of the ancient Persians. But no matter, it is an interesting bit of information. Still another translation of the same quatrain is rather grim:

We are no more than
a moving row,

Of Magic Shadow shapes
that come and go,

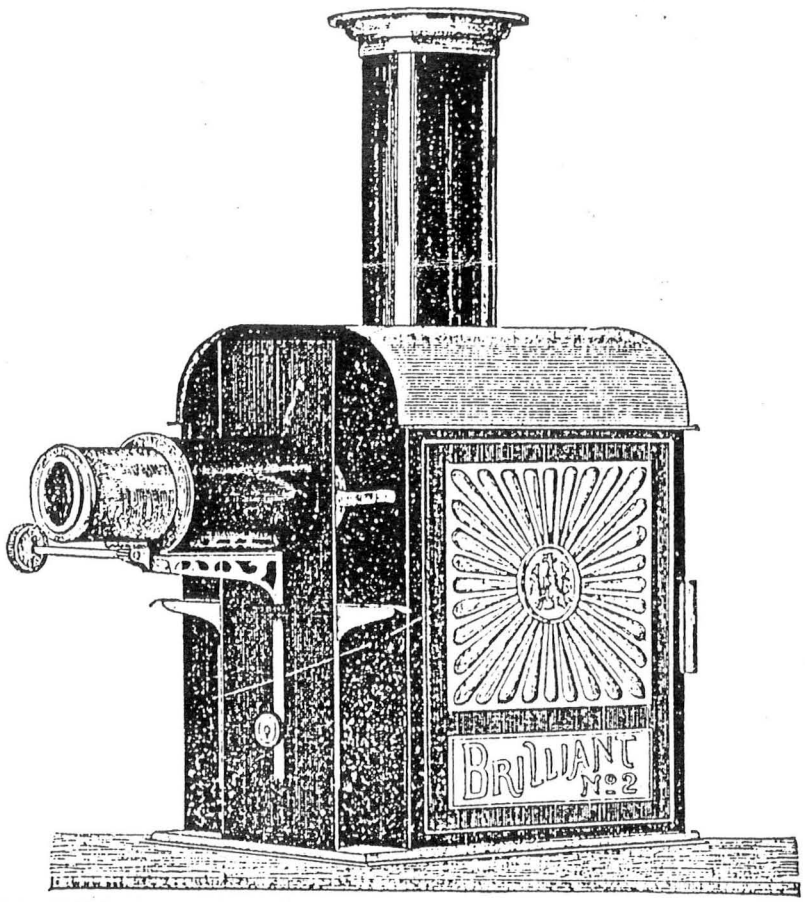
Round the Sun-illumin'd
lantern held,

In Midnight, by the Master
of the Show.

Brr: That's enough for
— **The Old Projectionist.**

*Webster's Unabridged dictionary gives Omar Khyyam's birth year as 1025 AD, but also adds a question mark.

Weeden "Brilliant" Magic Lantern, No. 2.



magazines. The growth of international commerce was also causing Americans to become more interested in foreign countries. In addition, many individuals were drawn to the travel lectures because they had hopes of traveling themselves or because they wanted to reminisce about journeys they had already taken. Tourism had grown substantially after the Civil War largely due to the expansion of the middle class, which had the leisure time and disposable income necessary to travel, and because of improved means of transportation, including faster steamships and new railroads. As a result, the tourist industry, which provided conveniences and services for travelers, was rapidly developing.

Even those who themselves had no expectation of taking a trip still enjoyed the illustrated travel talk because it allowed them to escape their routine life and to journey vicariously. The travel show was frequently lauded as an ideal way to see the world without having to experience the difficulties of actual travel. As noted in the broadside for one late nineteenth century slide show, the travel lecture had distinct advantages: No harpy waiters and guides to fee; no peril to life or limb; no sea-sickness; in short, the pleasure of traveling and 'sightseeing,' without the annoyance and expense.[2] The illustrated travel lecture was also clearly edifying, as well as being entertaining, and conservative audience members did not have to fear that they were wasting their time on frivolous amusement.

Although some travel exhibitions were informal amusements that drew audiences of all backgrounds, many were genteel affairs that functioned as important social events for the middle and upper classes. Just as travel itself was regarded as a status symbol, and the Grand Tour represented a rite of passage for the well bred, attendance at a travel show was often considered a way of affirming social standing or class aspirations. It was especially the middle class, which was growing and seeking to establish its status, that formed a ready audience for this form of entertainment. Many travel shows, therefore, were associated with 'refinement,' and newspaper reviews of them frequently characterized the audiences present as 'cultured..'[3] Since illustrated travel lectures were so closely associated with genteel propriety, it is not surprising that they often promulgated an ethnocentric belief in Western cultural superiority.

Typical was the lantern show entitled 'A journey around the World in One Evening'

During the Civil War and the years immediately following, most travel shows presented world tours that took in many different countries. Typical was the lantern show entitled 'A journey around the World in One Evening' that was presented in Brooklyn in November 1865.[4] Illustrated travel lectures of the time were only occasionally focused on a single country or region since extensive sets of views on specific locations were only just beginning to come on the market, and since, in any case, audiences new to photographic slide shows found it thrilling to move quickly from country to country in the course of a single exhibition.

But even later in the century, the world tour continued to be a popular subject for lantern shows. Indeed, the opening of the Suez Canal in 1869 shortened the actual journey around the world, leading to the growth of public interest in global trips. Furthermore, the American publication of Jules Verne's *Around the World in Eighty Days* in 1873 further popularized the concept of the world tour, and lantern shows with such titles as 'Around the World in Eighty Minutes' became a standard entertainment for the remainder of the century.

By the 1870s, slide talks dealing with a particular region or country, or even a city or a tourist attraction, were also becoming fairly common. Audiences were interested in learning about specific travel destinations in more depth, and the postbellum boom in slide making was providing exhibitors with more comprehensive coverage of these destinations. Americans were always eager to attend shows dealing with their own country and its expanding frontiers. As for foreign lands, Great Britain was an especially popular subject for lantern lectures because of its close ties to the United States. European countries in general were also prime topics because of their association, in the public mind, with high culture. Another perpetually popular subject was the Holy land. Lectures on this area provided religious inspira-

Fig. 1. John L. Stoddard, 1892. John L. Stoddard, Glimpses of the World (N.p.: Photo Publishing Company, 1892).

tion, in addition to edification and entertainment, and attracted audiences that might otherwise hesitate to attend an amusement because of religious scruples. Slide show, of course, dealt with many other parts of the world, including countries such as India that the public viewed as exotic.

Many travel lecturers had never journeyed to the countries about which they talked in their slide shows. Sets of views accompanied by readings could be acquired from any major lantern firm and could be used by even the most untraveled to present lantern exhibitions. The most widely used of these travel lecture scripts were probably the ones written by Edward L. Wilson and published between 1874 and 1888 in a three-volume set entitled *Wilson's Lantern Journeys*.(5) It might have been Wilson's scripts, for example, that a group of citizens of Beaver Dam, Wisconsin, used in the late nineteenth century. In order to bring 'culture' to their town, they wanted to produce a series of illustrated travel lectures in their local Music Hall. When they realized that they could not afford a professional lecturer because of the steep fees charged by lecture bureaus, they staged the shows themselves. One hundred subscribers guaranteed two dollars each for a course of 18 evenings, and a lantern firm supplied the slides and readings. Several local citizens, using published readings, acted as lecturers at the highly successful shows.(6)

The most highly regarded lecturers, on the other hand, had usually visited many, if not all, of the places about which they spoke. James W. Black, henry H. Ragan, Seneca Ray Stoddard and Edward L. Wilson were just some of the world travelers who become successful travel lanternists. The unquestioned leader of the field, however, was John L. Stoddard, who was referred to as the 'prince of lecturers' (Fig. 1).

The presentations of John L. Stoddard were an eagerly awaited annual cultural event. Over the course of a career which began in the 1870s and ended in 1897, Stoddard, according to one calculation, delivered about 3,000 lectures, which were heard by approximately four million people. The *Boston Transcript* wrote that, with the exception of Charles Dickens, no public speaker had ever been so widely acclaimed in Boston as Stoddard. And in a letter to Stoddard, one admirer even stated, 'I have come to look upon your lectures as something necessary to my existence.(7)

Stoddard's incredible popularity was due to several factors. For one, a heightened sense of culture and refinement surrounding his exhibitions attracted the 'better classes' as well as those who wished to be identified with them. For another, he was an appealing lecturer—

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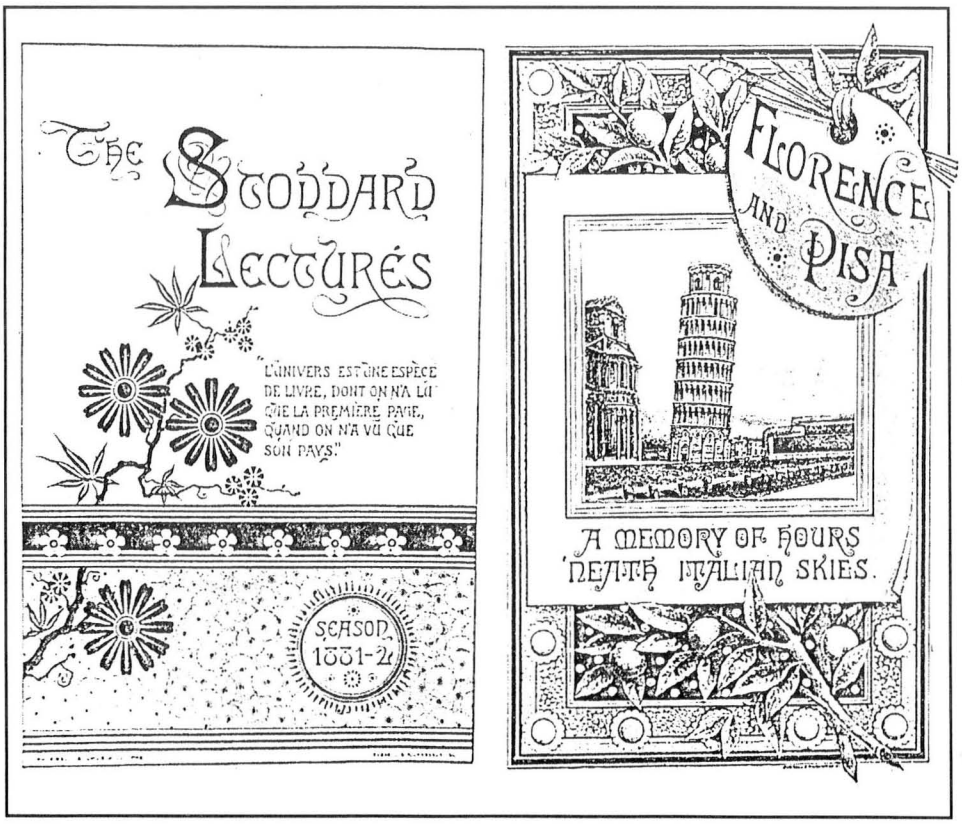
reviewers found him to be charismatic, attractive, intelligent and eloquent. Furthermore, his lectures were highly polished and based on meticulous preparation. In addition to being entertaining, they were very informative and dealt only with countries Stoddard had visited himself. Finally, slides of fine quality were carefully selected to illustrate the lectures.

John L. Stoddard was born in Brookline, Massachusetts, in 1850. He graduated from Williams College in 1871 and spent the next two years at Yale Divinity School. Abandoning his intention to become a minister, he accepted a teaching position in French and Latin at the Boston Latin School for 1873-74. An extended trip abroad between 1874 and 1876 took him through Europe and the Near East. Stoddard returned to teaching in 1876. The travel lectures he delivered (without slides) to his students were so popular that he was asked to repeat them to adult audiences in a parlor and then a Boston church. After acquiring a lantern and slides to illustrate his talks, Stoddard obtained further engagements by renting churches and halls and by appearing at Sunday schools and lyceums. On November 5, 1878, he lectured on 'Constantinople and the Bosphorus,' as part of the Redpath Lyceum Course at the Music Hall in Boston. A dissolving view limelight lantern, which Stoddard termed a Phaedroscope, provided the projections. The lecture, according to the *Boston Post*, interested the audience 'in a very marked manner' and left them with a 'vivid conception' of unfamiliar scenes and customs.(8) Another illustrated lecture that Stoddard delivered early in his career was one entitled 'Up the Rhine and among the Alps,' given for the Concord Lyceum (which was meeting in the Town Hall of Concord, Massachusetts) on February 26, 1879.(9)

During the 1878-79 lecture season, Stoddard was approached by two businessmen, Charles Burditt and F.O. North, who wanted to manage his lecture career. At their suggestion, he decided to leave his position as a teacher once the school year ended and then devote himself fully to public lecturing. He went abroad in June 1879 and gathered material for new illustrated lectures to be delivered during the 1879-80 season. While he was overseas, his managers secured his speaking engagements for that coming season. From this point on, Stoddard regularly traveled during the summer and lectured for much of the rest of the year. Burditt and North remained Stoddard's managers for the remainder of his career. Burditt acted as the advance man and went to each city on Stoddard's lecture circuit two weeks ahead of the speaker to send out prospectuses, give advertisements and other notices to the press, and to arrange the programs. North accompanied Stoddard and attended to the transportation, as well as stage managing each performance while it was being presented.

During the summer of 1879, Stoddard traveled to Spain and Russia. He chose to visit these two countries because, while they were off the usual tourist routes, people could reasonably hope to visit them. Then, during the

Fig. 2. Cover and sample illustration from the programme for Stoddard's 1881-82 lecture season (Author's collection).


The Stoddard Lectures
"L'UNIVERS EST UNE ESPÈCE DE LIVRE, DONT ON N'A LU QUE LA PREMIÈRE PAGE, QUAND ON N'A VU QUE SON PAYS."
SEASON 1881-2
FLORENCE AND PISA
A MEMORY OF HOURS 'NEATH ITALIAN SKIES.

1879-80 season, he toured the Northeast and Mid-Atlantic states and, in each city on his circuit, gave the resulting course of lectures. In the larger cities, the course was often offered twice, once as a series of matinee performances and once as evening lectures. Each course usually consisted of four talks on four different topics. The first three of these - on St. Petersburg, Moscow and Spain - dealt with his recent travels, and the last on Egypt, described to a country he had visited earlier that afforded on interesting contrast with the others. In total, Stoddard lectured 65 times during the season. Whenever possible, Stoddard's managers had booked important venues. In Boston, for example, Stoddard played the Music Hall, and for his New York engagement of April 5-16, 1880, he appeared at Chickering Hall. Although the first shows in each run were given to audiences of only fair size, the number of spectators grew as the course progressed. Overall, the season was successful, making Stoddard a popular attraction at the relatively young age of 30.[10]

In the 1880-81 season, Stoddard's basic course was comprised of five lectures, which he came to believe was a suitable number of talks to deliver to a single audience. For the rest of his career, Stoddard preferred to offer five lectures in his courses, though this number could sometimes vary slightly, as when he gave bonus performances. Whenever he was not able to create five completely new lectures for a given season, he filled out his course by giving revised versions of talks from previous years.

Stoddard's repertoire for 1880-81 included a lecture onConstantinople, as well as talks on several regions of Europe. One of the best received lectures of that season dealt with the 1880 production of the Passion play staged every 10 years in Oberammergau, Germany. This talk enabled Stoddard to make use of his knowledge of religion and to draw audiences that preferred to attend entertainments that were acceptable from a Christian perspective. According to one audience member, Stoddard's Oberammegau lecture did more good than the Moody and Sankey revival meetings.[11] By the 1880-81 season, Stoddard's lecture itinerary, which had grown increasingly complex, included repeat visits to major cities—from March 21 to April 11, 1881, for example, he alternated his appearances between New York's Chickering Hall and Brooklyn's Academy of Music.

tickets to his shows were a prized commodity

In the 1881-82 season, Stoddard extended his lecture circuit into the Midwest and played Chicago (Fig. 2). His average audience was now about 2,000 people, and Stoddard's managers were continuing with full confidence, to book large, important venues. Stoddard was becoming associated with certain theatres, such as Baltimore's Lyceum and New Haven's Hyperion, to which he regularly returned. By the season of 1882-83, he had made his first of many appearances of Daly's Theatre in New York, where he became especially well-known for his Lenten matinees, attended by the likes of Ada Rehan and Mrs. G.H. Gilbert, leading actresses in Augustin Daly's troupe.

Stoddard's 1883-84 repertoire featured a course of lectures dealing with the major cities of Europe, some of which contained material presented in earlier lectures. A more innovative series was offered during the following season. This included shows with an emphasis on biography ('Versailles and Marie Antoinette'), history ('Paris in the Reign of Terror'), literature ('Through England with Charles Dickens'), and art ('In Europe with the Great Sculptors'). In later years, Stoddard was repeatedly drawn to similar biographical, historical, literary and artistic themes in creating his lectures. Stoddard's success in expanding the scope of his travel lectures led many other travel exhibitors to add talks with similar themes to their repertoire.

Stoddard's popularity grew immensely during the eighties and nineties. By the mid-eighties, tickets to his shows were a prized commodity. In New Haven, if not elsewhere, the line for tickets would begin to form 48 hours in advance of the time they went on sale. Those who were unwilling to invest the time to wait in line could buy tickets from scalpers, at two to three times their original cost. The rise of Stoddard's popularity can be seen in the history of his engagements at Chicago's Central Music Hall. When Stoddard first appeared in Chicago, during the 1881-82 season, he was not well know there and so offered only one course of lectures. In his 1883-84 appearance in that city, he gave two courses, and as a means of drawing audiences, his managers hired an orchestra to play music appropriate to the lectures. This added expense was not to be necessary in later years, however. The demand for Stoddard's lectures in Chicago steadily rose in the

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following seasons, making it possible to increase the number of courses offered during each run there. In his Chicago appearance of 1885-86, Stoddard gave three lecture series; in 1887-88, five; and in 1891-92, seven.

Although Stoddard had a strong preference for European culture and history, he varied his repertoire during the nineties by introducing a number of lectures dealing with other parts of the world. His 1891-92 season featured a lecture on Jerusalem and the Holy Land and a two-part presentation on Mexico that had been commissioned by the state railway of that country. Rather than lecture during the 1892-93 season, Stoddard took a trip around the world and returned the following season with one show on China and two each on Japan and India. After this, Stoddard prepared no new lectures except for one on Yellowstone Park, given during the 1896-97 season, which was created at the request of the United States Congress and designed to publicize the park. Beginning with the 1894-95 season, Stoddard concentrated on repeating some of his most successful lectures and also decreased the number of courses he offered in some of the cities on his circuit.

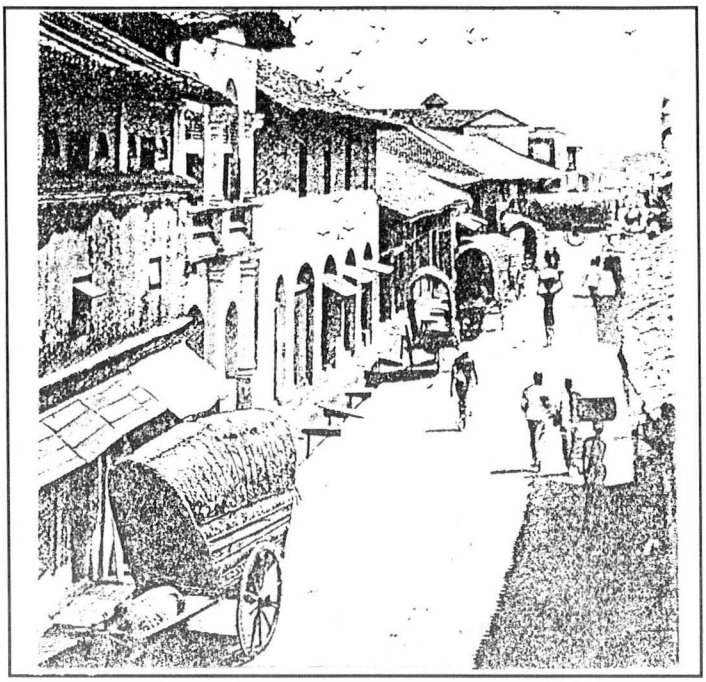

Fig. 3. An Indian street scene, exhibited in Stoddard's show on that country. John L. Stoddard, John L, Stoddard's Lectures (Boston: Balch Brothers Co., 1897), 4:128

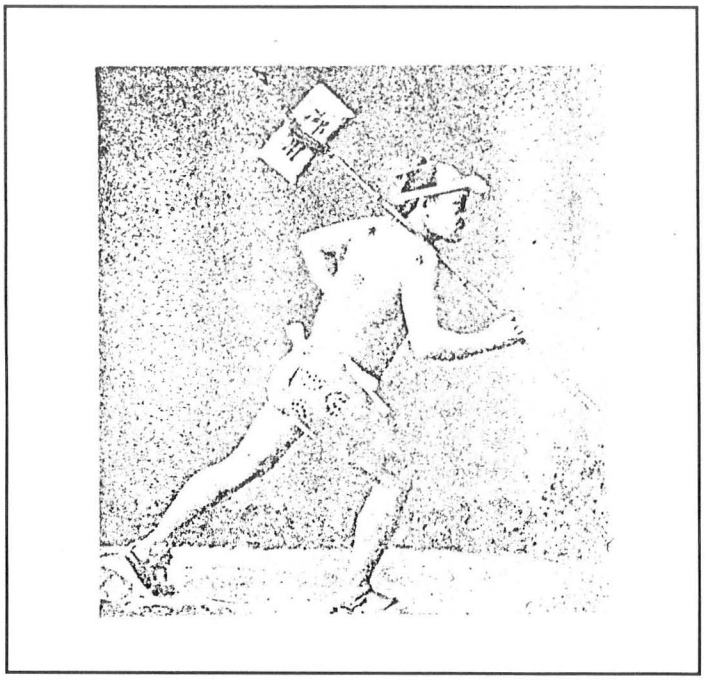

Fig. 4. In his lecture on Japan, Stoddard screened this posed studio photograph showing a Japanese postman. Stoddard, John L, Stoddard's Lectures,3:133.

Growing tired of lecturing, and sensing that interest in lantern shows was on the wane, Stoddard retired from the platform in April 1897, at the age of 47. For the remainder of his life, until his death in 1931, he spent much time writing. His published lectures, many copies of which were sold, appeared in their first edition in 1897.[12] In the early part of the twentieth century he settled in Europe, residing in the Austrian Tyrol and on Lake Como in Italy. After converting to Roman Catholicism in 1922, he devoted himself to religious study and writing.

Over the course of Stoddard's career as a lecturer, ticket prices for his shows, as would be expected, increased. In New York, course tickets for admission to five lectures could be purchased in 1881 for either $2 or $3 and single seats for between 50 cents and $1. By 1886 course tickets were $5, and single seats ranged in price from 50 cents to $1.50.[13] Stoddard did not advertise a separate admission price for children, one indication that his lectures were aimed toward a mature, sophisticated audience.

As for Stoddard's income, it grew dramatically as he became a leading attraction. In the 1879-80 season, he received $65 for each lecture he delivered at the Boston Music Hall and $50 for each appearance elsewhere. His entire lecture tour for that season netted him less than $4,000. During the 1880-81 season, he received $150 per lecture. Later, as his popularity grew even further, he earned $250 for each appearance. This provided a considerable income, considering that he gave as many as 200 shows in a year. According to Stoddard's own estimate, however, his managers made 15 to 20 times as much from his lecture work over the years as he did. Stoddard did not complain because he felt indebted to them for establishing his career and taking care of all his business matters.

The dissolving-view lantern Stoddard used at the height of his popularity was custom-made for him by the C.T. Milligan firm. Stoddard requested that a permanent image frame be built into the lantern, so that all views projected through it would have a uniform shape on the screen.(14) Timothy Mapes acted as Stoddard's lantern operator, and he was highly regarded for his skill at producing perfect projections. Stoddard's photographic slides, many of which were hand-tinted, were also widely praised for their high quality. Early in his career, Stoddard used primarily slides available on the market. He relied heavily on the fine French made slides of J. Levy and Company, but he also purchased transparencies produced by other firms.(15) When particular views that he required were not commercially available, Stoddard, who was not himself a photographer, hired local photographers in the areas he visited to make them for him.

By 1882 Stoddard had changed his method of collecting views. He began to commission the majority of his slides, so that they would be more current and personal, and used stock commercial views only to supplement these. Having high standards for his slides, Stoddard was known to engage important American photographers to travel with him and produce visual records of his trips. James W. Black journeyed with Stoddard to Europe in 1882, and William H. Rau documented the famed lecturer's trip to Mexico in 1891. (16)

Stoddard's slides were reproduced in his published lectures. They reveal varied approaches to the use of photography as a documentary medium. In most cases, Stoddard used slides presenting scenes from real life, although he sometimes incorporated slides of artwork to relate his points. His Oberammergau lecture (updated in 1890), for example, included a number of photographic slides of biblical art.(17)

The views taken from life that appeared in Stoddard's lectures differed widely in the extent to which the photographer had manipulated his subject for the sake of the camera. Some shots captured individuals as they were naturally going about their business (Fig. 3), although they might have paused, out of curiosity, to look toward the photographer as the picture was being taken. Others were carefully posed and arranged, often according to the painterly aesthetic of the time. A number of slides shown during Stoddard's lectures on Japan were taken in a Japanese photographer's studio and made use of models, props, and painted backdrops to depict the manners and customs of that country(Fig. 4). Since contrived studio photography was an acceptable way to record reality in the nineteenth century, Stoddard's audiences probably did not question the inclusion of these slides in his lectures.(18)

To present a more complete picture of scenes encountered in his travels, Stoddard included slides taken from a variety of distances and angles. The Oberammergau stage, for example, was depicted from several vantage points to convey both its full scope as well as more detailed vignettes. Views focusing on individual actors were inserted at appropriate moments.(19) An example of a close-up photograph, one depicting the ornamental foot of a woman, can also be found in one of Stoddard's lectures on India.(20) In addition, Stoddard occasionally established point-of-view shots. In a lecture on Mexico, for example, a photograph showing Stoddard and his traveling companions in their railway car was followed by scenes they were seeing out their window.(21)

Part two continued in the next issue of the Gazette

AN ANGEL FROM GOUDA

A letter this day from Willem Tebra. It's content caused me to look into the files for an article written in 1980 about several lanternist and the problems they faced in transporting the materials of their individual magic lantern shows. When found the article told of Bombastes Duplex, (member David Brooke) and his difficulty in carting his Optimas projection lantern and slides by air transport. His problems were to be magnified when at a later date he began to use his Riley biunnial lantern.

Mentioned was J.R. Toman's continuing effort to maintain his spring wagon which he used to travel the midwest in and about the turn of the century. Ongoing work was required to keep the canvass top weatherproof. It was perfectly all right if the mule and the lanternist got wet but not the tools of the trade (the projection lantern and the slides). Every few days the schedule called for the wagon to be jacked up, corner by corner, and the wheels partially pulled. Then Toman would reach in with a handful of grease and thoroughly coat the axle. The mule's harness had to be kept in good repair and supple so as not to chaff his hide. Local farriers had to be located in order to keep the mules shoes in good repair. For next to the lantern and the slides or film the patient, sometimes stubborn animal was a key spoke in the wheel which comprised the traveling show of J.R. Toman. Tomas showed film of the Russo-Japanese War. But his single unit caravan ended in tragedy. The mule was left overnight in pasture with its halter on. Somehow, during the darkness he got a hind foot caught in the halter, strained his back and died. He deserved better.

In the article there was some small mention of the Old Projectionist and his best Gal towing a sixteen foot trailer with the lantern and slides in the trunk of a Pontiac station wagon.

But primarily, the piece told of the Royal Photographer of the Port of London, D.W. Noakes, who some decades prior to the Lears caused a steam launch to be built and with it traveled the canals of England. But Noakes, I believe, did not produce shows as he traveled, but rather performed photography and he prepared for his well-known magic lantern series entitled, "England Bisected By a Steam Launch."

The *Antique World Article*, one of a long series of features under the general heading of *The Magic Lantern*, written by this Old Projectionist, told of Lear's shaggy dog, Newton (he still lives), as he ran point along the canal's foot path when Lear's Duty boat, the Phantasmagoria, with Doug, Anita, and one child, Merlyn.

Of course, it was the Lear's and Noakes that caused me to look up the old article, for in Tebra's letter was news of still another floating theater. Willem's letter told of a 'water' based couple (like the Lears of Yesteryear). Tebra told of a 130 foot Rhinebarge named 'Metamorphosis' berthed in Paris. Just six hours by train from Tebra's home in Kolkakkers. Painted white, the barge's interior was converted to a theater. This 'watery' theater is managed by a man named Jan Madd and by his wife, Marie Melies. Sound familiar? Well, it should for Marie is the great granddaughter of the world renowned George Melies.

Her husband Jan, is well-known as an illustionist. Their floating theater is a recreation of the long gone theater of Robert Houdin. The same theater which was directed by George Melies. Now, Marie, Melies great granddaughter projects images of her great grandfather, clothed in a dress, accompanying early day movies with tingle-tangle music.

Jan Madd demonstrates the 'old tricks' of the vanished theaters of yesteryear. In addition, he uses the magic lantern to remove heads, change bodies and other 'metamorphosic' curiosities. But there is more!

Tebra's letter told of being in the town of Gouda and talking with a priest at the church of St. Jan, whom he told of this Old Projectionist.

The priest remarked, "Your friend must be eagle-eyed to remark (see) such spiritual creatures! He continued, "Remarkably enough, I, too, have similar experiences. I see angels when I am looking at the glass (windows) in the church."

Tebra then stated, "Around the corner of a small street near the church, I saw the angel the priest described. At first I thought I, too, had been influenced by looking at the glasses. But when I pinched in my arms I knew I was not in a trance. Standing before an old shop and looking in the window I saw the enclosed feathered Homunculus femaleus.

Well, I can only say I wish all my readers could receive such a letter as most of this article was excerpted from. I am indebted to Willem Tebra.

The Old Projectionist

A Puzzle Part

Jigsaw puzzles have a finite number of pieces to be assembled within a proscribed area. But the many faceted puzzle comprising the magic lantern medium seems not to be bounded by any set limits. Sometimes, bits and pieces of information turn up in the most odd situations and circumstance. Little gems of information confirm something one may already have some knowledge of.

Such is an article in the June, 1993, *Scientific American Magazine* written by Hans Ulrich Voge, and entitled the *Great Well of China*. It seems some 150 years ago, drawing upon nearly 800 years of previous drilling experiences, the Chinese drilled a 'salt brine' well, one kilometer deep. This deep well, located in the land locked province of Sechuan, was far removed from the China Sea. It was this same distance from the China Sea which made the 'salt brine' well profitable.

This wondrous accomplishment of the Chinese engineers was first brought to the attention of the western world when a book entitled, *Novus Atlas Simensis* appeared in 1865. The publication told of Chinese 'salt wells' some 300 meters deep. This at a time when western drillers had not reached half that depth. But the information was not accepted as valid. After all, how could the heathen Chinese accomplish such bores with bamboo ropes and bamboo drilling devices. Then, too, it was not an engineer who reported the news from China and authored the book. So what has all this to do with the magic lantern? The answer is as follows.

The book was authored by Martino Martini, most likely the same Jesuit priest, (though not stated by Voge), Martin Martini as described by J. Voskuil in his article entitled *The Origin of the Magic Lantern*, published in the *International Projectionist*, August, 1949.

It was this same Martin Martini, who on his return from China in or near the 1650's told his story to another Jesuit priest, Andreas Tacquet. Tacquet than made transparent paper slides to illustrate Martini's story. Shortly thereafter was presented what has been accepted as the medium's first validated slide show at Louvain in or near 1653. It matters not the program was projected not by the magic lantern, but into a camera obscura. A little confirmation of a known fact.

Good enough for
— **The Old Projectionist.**

Sales to Dream About

Collectors, hobbyists, historians; whatever your field or interest, we are all always interested and curious about what others have paid for things we desire.

The famous auction parlor "Sotheby's" held a sale in June in London. The title of the sale was "An Important Collection of Cameras, Optical Toys, Magic Lanterns and Related Materials." I was able to preview some items in this auction following the London Convention. I was particularly interested in the Triunial being offered. Over 180 items were listed in the Optical section ranging from camera obscura, stereoscopes, zograscopes, megalethoscopes, praxinoscopes, mutoscopes, phenakistoscopes, posters, slides and about 58 magic lanterns. Most items exceeded the pre-sale estimates.

Listed below are some selected items from the sale (actual sale price). All prices are in U.S. dollars.

324.A.J.Ganz Pinagascop Lantern-Swiss - $1,400.00
331.Lapierre Lampascope 1880 - $2,786.00
332.Lapierre Lampascope 1880 - $2,272.00
333.Lapierre Lampadophore Lantern 1880 - $4,894.00
334.Aubert Rainurree Lampascope 1880 - $500.00
335.Rare Saint Sophia Lantern 1880 - $4,020.00
336.Aubert Enfants ny Touchez Lantern - $2,097.00
337.Aubert Buddha Lantern 1870 - $6,118.00
338.Lapierre Riche Lantern 1880 - $2,272.00
339.Aubert Lantern 1870 - $1,048.00
340.Aubert Buddha Lantern 1870 - $5,768.00
341.Disc Lantern 1880 - $1,659.00
342.Aubert Rainurree Lantern 1880 - $419.00
343.Lapierre Lantern 1870 - $2,359.00
344.Max Dannhorn Disc & Slide Lantern - $734.00
345.Lapierre Carre Lampascope 1880 - $1,013.00
373.5000-7000 Slides-wood framed, chromatropes, slippers, Carpenter, Hughes, Wilkie. This collection was used by original owner of the triunial - $30,590.00
374.A fine Mahogany and Brass Triunial Lantern, 1880, complete with three sets of lime and gas illuminants, rosewood veneered side doors, brass lens housing with ivory handle at side operating the fade-in guillotine together with three cases of accessories, including nine lenses. Original case - $33,212.00

I don't know if this auction is representative of world prices, but it is interesting to see lantern prices escalating. Sorry I missed my chance of acquiring a triunial. Perhaps, when my lottery number hits.

Submitted by Ralph Shape

Editorial comment: Ralph also submitted eight pages of images.

Letters from members

Dear Joe Koch,

I just recently received the Society's *Gazette*, Vol. 5 No. 2, the summer 1993 issue. In it I read your article on Captain Joshua Slocum who was the first person to sail around the world alone in 1895.

Captain Slocum was from Briar Island near Digby (noted for its scallops) in my Province of Nova Scotia. In fact the two ferry boats which traverse between the mainland and Long Island and Briar Island are named after him and his boat, the Spray.

I will inquire at my earliest opportunity with the Provincial Museum and other sources here in Nova Scotia to see, if possible, if anyone is aware of the location of any of the materials (slides, etc.) which he may have used on his trip as you mention in your article.

I will be away on vacation for the next month but after that if I discover anything, or additional information, which may help in locating the possible source of these slides I will let you know.

Sincerely,

Lawrence Spencer

Mr. & Mrs. Lawrence R. Spencer
Site 14, Box 55
RR#2 Windsor Jctn.
(38 Richardson Dr.)
(Fall River)
Nova Scotia, Canada
BON 2V0

Editorial comment:
We like responses such as this.

Letter to Jack Judson

Mr. Jack Judson

Dear sir;
Larry Rakow referred me to you.

I was one of the original group of members of the MLS and I let my membership lapse. I still have a sizeable collection of lanterns and slides.

I am enclosing a check for $20 to cover annual dues. Would it be possible to receive some recent back issues of MLS newsletters as well as the current membership directory?

Editor:
I remember Harry very well. Alice and I had lunch with he and Blanche Owen in Rochester, NY on the occasion of our first convention, 1981.
Joe Koch

Want Ads

Lantern slides - London views, first series: 1) Buckingham Palace, 2) Houses of Parliament, 3) Westminister Abbey, 4) The Horse Guards, 5) Trafalgar Square, 6) Thames Embankment, 7) Rotten Row, and 8) Marble Arch.

If you would like a copy of the reading write Sue and Bob Hall, 3321 114th St. NW, Gig Harbor, WA 98335.

Wanted: Lantern views of Oregon, Washington, Idaho. Do not confuse Washington state with Foggy Bottom, D.C. Joe Koch, 2902 28th St. SE, Auburn, WA 98002-7901.
Phone (206) 833-7784.

For Sale: 679 antimatograph slides, C.A., 1915-20, mostly Europe, some U.S., in boxes—good to excellent condition. Allan Gorsuch, 743 Broadway, Tacoma, WA 98402.

Wanted: Complete working Victor animatograph projector, Des Moines, Iowa, C.A. 1915. Allan Gorsuch, 743 Broadway, Tacoma, WA 98402

For Sale: New *Magic Lantern Journals*, two sets, Vol. I, Nos. 1,2, and 3. Mint condition. $50.00 per set plus postage. These are the first three publications of the British Society. Joe Koch, 2902 28th St. SE, Auburn, WA 98002-7901. Phone (206) 833-7784.

FINANCIAL REPORT

AUGUST 31, 1993

Balance, January 1, 1993	$3,697.14
Income	2,272.61
Expenses	2,088.04
**Balance, August 31, 1993 ..... **	**3,881.71**

MEMBERSHIP UPDATE

Welcome New Members

William P. Carroll
8500 La Entrada
Whittier, CA 90605
H: (310) 693-8421
FAX (310) 945-6011

Ellie Beckhard
Red Spring Lane
Glen Cove, NY 11542

Damer Evelyn O'Neill Waddington
"Omega" 8 Magnolia Gardens
Bel Royal, St. Lawrence
Jersey, Channel Islands
H: +44 534 25114

Linda J. Kirschner
3231 B. Sutton Pl. NW
Washington, D.C. 20016

Harry M. Kresch
Apt. 115
Foxcroft Square Apts.
Jenkintown, PA 19046

Change of Address

Joseph Kloss
6653 E. Carondelet Drive #119
Tucson, AZ 85710

Sharon and Oliver Ogden
P.O. Box 190
Silver Spring, PA 17575-0190

Bob and Carm Bishop
Friendly Village of Redmond
18425 N.E. 95th Space 54
Redmond, WA 98052

Corrections to 1993 Directory

Jack Judson
Area code change now **210**

Jean-Danniel
Change state from **MA to MD**

Bryan Ginns
Change Valotie to **Valatie, NY**

Lucille & Sidney Malitz
Change Maltz to **Malitz**

James Tanner
Change New Breghton to **New Brighton, PA**

NOMINATIONS FOR 1994/96 OFFICERS

As provided by the By-Laws of the Society, nominations are open for the offices of President, Vice President and Secretary/Treasurer. Terms are for two years, beginning after installation at the bi-annual convention, June, 1994.

Please complete the enclosed postcard nomination form or copy this form and enclose in an envlope and send by February 28 to:

Robert Hall, Secretary/Treasurer
Magic Lantern Society of U.S. and Canada,
3321 114th St. N.W., Gig Harbor, WA 98332

THE MAGIC LANTERN SOCIETY OF THE UNITED STATES AND CANADA
Dear Member,
This form is for nomination of offices of the Society. The election will be held by mail and the tally will be made at the 1994 convention in Connecticut.

I wish to nominate for:

President_____

Vice President_____

Sectetary/Treasurer_____

_____
Nominator's Signature

Nominations will also be entertained from the floor at the 1994 Convention.

Note: Please return by February 28, 1994 to:
Robert Hall, Secretary/Treasurer
Magic Lantern Society of U.S. and Canada
3321 114th St. N.W.
Gig Harbor, WA 98332

Bits and Pieces

It is importantant that the officers meet at the June '94 convention to compile a set of objectives for the next bi-ennium. Other members are encouraged to participate by writing or attending the meeting in June.

Members are encouraged to submit items for consideration or placement on the agenda for the business meeting at the convention. —Lets hear from you!

Target dates for the production of the Gazette for 1994 are as follows:
15 January
15 April
15 July
15 October

John Ripley will be 99 in February 1994

1994 DUES will be due the first of the year!

THE BALLARD THEATRE

(Suburb of Seattle)

The newly elected Mayor James E. Zook, taking over from Mayor Mackie, know that on Thursday, New Year's Eve, 1903, the Washington Amusement Company would open The Ballard Theatre and compete directly with major downtown Seattle theatres. Admission was ten cents and various acts from the Edison Vaudville Circuit would grace the stage. Theodore Loretta would manage the theatre. On opening week the bill consisted of

(January 1904):
Searles & Gross . . .
Funny comedians and singers.
Emma Lawrence . . .
Lady athlete and bag puncher.
Hal Earle . . .
Black face comedian.
Edgar O'Connor . . .
In new illustrated songs.
Plus . . .
New moving pictures . . .
Always fine!

Week of March 24, 1904
Manager, Theodore Loretta, threw his talented children in the effort to make the Ballard Theatre thrive. The bill consisted of:
The Wonderful Loretta Twins . . .
In a balance bar act.
The Defay Brothers . . .
A musical act.
The Wandering Swede . . .
A Typical comedian.
Miss Edna Foley . . .
New illustrated songs with the most beautiful pictures ever seen in Ballard.
Plus . . .
A grist of moving pictures . . .
Comedies.

The week of April 18th, the Ballard Theatre presented:
Master Harry Edwards . . .
An Irish comedian.
Lucy William . . .
Serpentine dancer.
Miss Wilson . . .
Character change artist.
Violet Valerie . . .
Illustrated song, "It's Not Always Bullets That Kill."
Harry Rosco . . .
An occult scientist and escape artist.
Plus . . .
The Great Train Robbery.

Editorial comment: The illustrated songs above are with song slides. Music was a mood music man or woman, down front on piano or organ.